

# Youth Dance: The Guidelines for Music Teaching Methods at Nanning Normal University

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## Abstract

Dalcroze's music teaching method and Comprehensive Musicianship teaching method are world-famous music teaching methods. This article aims to study Dalcroze and Comprehensive Musicianship teaching methods to guideline music students majoring at Nanning Normal University.

The researcher used qualitative research in first phase; to review documents and receive expert suggestions on music teaching methods for middle school students at Nanning Normal University. They selected three university experts for interviews and collected data from articles in the database. The study compared Dalcroze's teaching method, Comprehensive Musicianship (CM) teaching method, and integrated music teaching based on local tune samples. The data analysis aimed to gain knowledge about middle school music instruction.

The research results found that 1) The study compares Dalcroze's Eurhythmics and Comprehensive Musicianship instructional methodologies for middle school music classes. Eurhythmics is an interactive approach that combines music, improvisation, and discovery-based learning. Comprehensive Musicianship, an interdisciplinary approach, emphasizes skill development, historical background, singing correct pitches, sight-reading, and interpretive elements. 2) The "Youth Dance" lesson plan integrates Dalcroze's physical rhythm and Comprehensive Musicianship for middle school music classes. The lesson aims to enhance students' understanding of Uyghur music, develop singing abilities, grasp song moods, and appreciate youth. The lesson includes listening, visual, kinesthetic, and student-centered approaches. 3) The "Youth Dance" is a traditional Uyghur folk song from Xinjiang, China, expressing the essence of youth. The teacher plays the dance video, introduces percussion instruments, and encourages students to contribute lyrics and sing the song. The goal is to promote the development of Chinese national music and cherish the beauty of youth.

**Keywords:** Youth Dance; Guideline; Music Teaching Method

## Introduction

In China's music education system emphasizes eurhythmics, solfege, and improvisation, focusing on kinesthetic abilities and aesthetic abilities. Methods like Kodai, Orff, and Dalcroze are used to teach musical interpretation, enhancing students' aesthetic abilities and musical literacy. (Yang and Welch, 2023: 175-198). Comprehensive Musicianship (CM) in China focuses on enhancing undergraduate students' competency, connecting it to virtues, mental health, cognitive growth, and problem-solving skills. One-on-one lessons are crucial for effective learning, and piano courses are mandatory in comprehensive universities. (Guan, 2023: 7). Education reform, aesthetic education, and cultural identity are key topics in

China's music education system, with proposed solutions including government support and pedagogical innovations.

Nanning Normal University is a higher education institution aiming to develop music teachers in primary and secondary schools. The music teaching method course is a compulsory course in China's higher education institutions' music education professional teaching plan and a continuing education course for Chinese inservice music teachers. The course teaches students about the goals, tasks, and requirements of music education, as well as the basic theories and rules of music education. It also helps students design middle school music classes independently and expands their teaching and research horizons. The effectiveness of the course depends on whether music teachers can adapt to middle school music teaching work. The current reform of basic music education focuses on cultivating people's innovative spirit and creative quality, with music creation teaching becoming a new content in China in the 21st century. Research-based teaching methods can be used to cultivate students' creativity in music teaching. (Yangdong, 2004: 23-29) The course should correspond to the reform of music teaching in primary and secondary schools, actively adopting the research-based teaching model and enhancing future music teachers' research-based teaching abilities.

The teaching method guidebooks at University in China lies in their varying quality and effectiveness. While these guides are essential for student orientation and learning, they often fall short due to lack of student engagement and depth in studying them. The guides may be perceived as mere formalities by students, diminishing their potential impact on the learning process. To address this problem, innovative approaches like creating video guides, guidebooks as digital resources have been proposed to enhance student motivation and participation. There is a need for standardized evaluation criteria to ensure that teaching guides align with institutional regulations and effectively contribute to the learning process. (Maribbay, 2021: 15-17). Therefore, improving the quality and student engagement with these guidebooks, University in China can enhance the educational experience for its students.

Music education in normal colleges is a specialized program aimed at developing music teachers in primary and secondary schools. The "Music Teaching Method" course is part of the professional curriculum, focusing on the teaching methods of music discipline. It aims to understand how teachers teach and how students learn, and the relationship between the two. By explaining the theory of music teaching methods and organizing internships, students can understand the role of music education and develop comprehensive abilities. (Jizhong, 2005: 45-48) The music teaching method courses in normal colleges should emphasize teacher education, as mastery of musical knowledge and skills must be applied to primary and secondary school music education. The use of case teaching methods in music teaching method courses helps students connect abstract teaching theory to specific teaching practice, allowing them to intuitively observe the process of applying theory to practice. (Lanlan, 2018: 67-72) By introducing more case teaching methods and real middle school music classroom examples, teachers can activate the classroom atmosphere and stimulate students' interest in learning this course, ultimately improving the effectiveness of teaching.

The problem with the music teaching method at University lies in the early stage of utilizing computer and multimedia systems for music theory teaching, leading to existing issues in the music teaching practice. These issues include a lack of innovation, a single teaching method, low student participation, poor sense of rhythm, and unclear hierarchies in piano playing among students majoring in music. (Chunfang, 2019: 22-28). The traditional teaching mode in Chinese colleges and universities faces challenges in promoting students' learning interest and effectiveness, hindering their all-round development and cultural inheritance. (Gong, 2022: 1-4).

Additionally, Liao and Mhunpiew (2024: 1-10) report A Leadership Competency Model for Music Instructors in Normal Universities in Hunan Province, China. It was found that the model requires resolve, instruction, organisation, impact, execution, knowledge gain, and passion. Leadership competence can be improved by creating a dynamic learning environment, expanding professional networks, being policy-conscious, and setting goals. These steps are essential for tertiary music instruction. Lin & Danpradit (2021: 27-38) also wrote about it. The study taught six students using this strategy and collected data through observation in 2018–2019. The findings show that music activities improve kids' communication, cooperation, and critical thinking. Listen, sing, play games, record, add melodies to notes and practise double bass accompaniment. With a 93% score, the teacher demonstrated outstanding expertise in using the double bass workbook. Children passed the exam with an average score of 33 out of 35. The next textbook will be practical and operable. According to Du, Sondhiratna, and Kaosawang (2024: 379–384). A Guzheng Musical Aesthetic from Chinese Aesthetic Education and "Hai Zhi Bolan." Guzheng "Hai Zhi Bolan" was found to be based on Wang Ruiwon. Guzheng rhythms stress emotion, melody, cadence, and rhythm, while natural scenes provide timbre and melody. When their hands, wrists, and fingertips generate a forceful, harmonised sound that matches the song and beat, the musicians are practicing. Scrubbing, shaking, and volume control. Music appreciation goes beyond hearing. Respiration, body, and demeanour move audiences. Faces, gestures, and feelings. Guzheng music aesthetic culture and teaching and learning management systems must match music-enthusiastic youth's career goals to promote long-term professional progress. There for Shanshan & Danpradit (2024: 533-544) also reported. Making a Western Listening Guidebook for Hubei Second Normal University Music Education Majors. This study examined Western music appreciation class difficulties. Hubei Second Normal University students' experimental listening manual. Five subject matter experts were interviewed to gather target group data using a hybrid research technique. A detailed Western music listening guide was created from the findings. Western music listening has several underlying flaws, according to the research. These include 1) the importance of listening in course education, 2) relevant knowledge, 3) appropriate musical compositions, 4) music listening competency, 5) effective listening strategies, and 6) music listening skill assessment. And reviewing consulting literature and interviewing five professionals. 7-chapter Western music guidebook is extensive. To address these challenges, there is a need for continuous innovation and improvement in classical music education and teaching methods to enhance the quality of music teachers trained in normal universities and provide better guidebook for students in their learning journey.

This article explores the integration of Dalcroze's teaching method and Comprehensive Musicianship teaching method in middle school music teaching. It compiles a guide book "Music Teaching Methods" for students majoring in music education at Nanning Normal University, guiding them on how to apply these teaching methods to middle school music classes. The focus is on fostering creativity and interest in learning through specific teaching examples, allowing students to fully participate in teaching activities and share music as performers, composers, and appreciators. The article emphasizes that students majoring in music education at Nanning Normal University are future middle school music teachers and must study music teaching methods courses to independently teach middle school music classes in the future.

## **Research Objective**

This article aims to study Dalcroze and Comprehensive Musicianship teaching methods to guideline music students majoring at Nanning Normal University.

## **Literature Review**

The author reviewed the literature on Dalcroze's teaching method and Comprehensive Musicianship teaching method before seeking advice from experts.

### **Dalcroze teaching method**

The Dalcroze teaching method, also known as Dalcroze's Eurhythmics, is an interactive and experiential approach to music education that combines music, improvisation, and discovery-based learning. Developed by Swiss composer and music educator Emile Jaques-Dalcroze, the Dalcroze method focuses on teaching musical concepts through physical movement and kinesthetic experiences. The method has three main components: Eurhythmics, which involves expressing music through movement and developing musical skills through kinetic exercises; Solfege, which helps develop ear-training and sight-singing skills; and improvisation, which encourages creative expression and musical exploration. (Chen, 2020: 18-22) The Dalcroze approach emphasizes the connection between music, movement, mind, and body, and aims to foster imagination, coordination, flexibility, concentration, inner hearing, music appreciation, and understanding of musical concepts. The method is not prescriptive and allows for flexibility in teaching styles and approaches, making it adaptable to a variety of disciplines and learning contexts. (Limei & Juemin, 1999: 9) The Eurhythmics approach is method of learning and experiencing music through movement. This approach focuses on developing music appreciation, improvisation, and ear-training while enhancing musical abilities. The core of the Dalcroze Method is the concept of eurhythmics, which involves musical expression and interpretation through movement, strengthening musical skills through kinetic activities and exercises. (Wei, 2004: 77-78) In the context of China's education, the Eurhythmics approach can be applied to foster a more holistic and engaging learning experience for students. By incorporating movement into music teaching and learning, students can develop a deeper understanding of musical elements and rhythmic structures. This approach can also help students learn music through active involvement, making it more fun and accessible than traditional theoretical or notational methods. (Xiaoyun, 2023: 75-86; Huiqin, 2010: 94-101).

To implement the Eurhythmics approach in China's education, educators can consider the following steps:

1. Promote multisensory learning: Encourage students to engage with music using various senses, such as aural, visual, and kinesthetic experiences.
2. Foster social interaction: Facilitate learning environments where students can interact with each other, observing and learning from their peers' movements and expressions.
3. Integrate different functions: Balance mental and physical activities, promoting awareness and a sense of self, mental images, and integration of various functions.
4. Build positive emotions and experiences: Create learning situations that foster positive emotions and experiences, making learning more enjoyable and engaging for students.
5. Reflect on experiences: Encourage students to reflect on their learning experiences, making embodied learning more explicit and shareable.

By incorporating the Eurhythmics approach into China's education system, educators can provide students with an engaging and effective way of learning music, enhancing their musical abilities, and fostering a deeper appreciation for the art form.

#### **Comprehensive Musicianship(CM) teaching method**

Comprehensive Musicianship is an interdisciplinary approach to music learning that emphasizes skill development, historical and composer background, singing correct pitches, sight-reading, and interpretive elements. It promotes the integration of material and relationships in music studies, making it possible for more complete musical experiences. Comprehensive Musicianship through Performance (CMP) is a specific implementation of CM that focuses on performance in school music programs. (Paschall, 2006: 46-52) The CMP Model emphasizes the learner and music as central to the planning process. While CM has been around for decades, it is important to avoid oversimplification and synthesis, as this can encourage dilettantism. Both approaches emphasize the integration of material and the understanding of relationships in music. (Standifer, 2021: 22-30).

Comprehensive Musicianship is a concept about teaching and learning music that suggests the source of all music study is the "literature" of music and promotes the integration of music theory, literature, and history in private or group lessons, or in ensemble rehearsals at all educational levels. This approach provides a focus for an entire music curriculum, enabling students to synthesize material and to see relationships in all that they do, making possible more complete musical experiences. (Sitarz, 2010: 51-72). To implement Comprehensive Musicianship in music education, educators can follow the guidelines provided by the Contemporary Music Project, which promote the concept of comprehensive musicianship as it applied to the study of music from elementary schools through the university. (Kim, 1997: 72-76).

The project assumed the role of a catalyst for reassessment regarding the nature of music and the use of musical processes in teaching and learning, recognizing a need in the music profession to create an awareness and a national consciousness of these principles. The project promoted ideas about the nature of music and evolving strategies about music teaching and learning, and the concept of comprehensive musicianship was given definition to focus on perceived needs in the profession. (Xiaoping, 2013: 110-116). The needs were articulated as the direct result of experiences in CMP's Young Composers Project, later the Composers-in-Public-Schools program and the Professionals-in-Residence program.

The composer-in-residence programs created an environment in which living composers were to interact with public school music teachers and their students, promoting the idea of comprehensive musicianship. Incorporating Comprehensive Musicianship in music education involves an expansion of attitudes and knowledge, continued study and contemplation about music and music learning, and extensive risk-taking and perhaps failure, which may intimidate many teachers. However, the project recognized the need to create an awareness and a national consciousness of these principles, and the concept of comprehensive musicianship was refined and promoted by the Contemporary Music Project.

In China is a two-stage approach to music education that focuses on the development of jazz education in China since the 1920s. The approach emphasizes the importance of music education in China, with a focus on jazz education. Factors influencing the development of jazz education in China include music education policy, economy, culture, and globalization. The starting point of contemporary jazz education in China can be traced back to the 1978-1993 period, with the popularity of music and the growth of the popular music industry also playing a role. Music education researchers have addressed social, cultural, pedagogical, and ethical issues using various methods and involving people at different life stages.

Last, Comprehensive Musicianship is a concept about teaching and learning music that promotes the integration of music theory, literature, and history in private or group lessons, or in ensemble rehearsals at all educational levels. To implement Comprehensive Musicianship in music education, educators can follow the guidelines provided by the Contemporary Music Project, which promote the concept of comprehensive musicianship as it applied to the study of music from elementary schools through the university. The project recognized the need to create an awareness and a national consciousness of these principles, and the concept of comprehensive musicianship was refined and promoted by the Contemporary Music Project.

Table 1 Dalcroze and Comprehensive Musicianship Teaching Method

	Dalcroze Teaching Method	Comprehensive Musicianship (CM) Teaching Method
1.	Developed by Swiss composer Emile Jaques-Dalcroze, it combines music, improvisation, and discovery-based learning.	CM is an interdisciplinary approach to music learning that emphasizes skill development, historical and composer background, singing correct pitches, sight-reading, and interpretive elements.
2.	It focuses on teaching musical concepts through physical movement and kinesthetic experiences.	The CMP Model emphasizes the learner and music as central to the planning process.
3.	The method has three main components: Eurhythmics, Solfege, and improvisation.	CM suggests the source of all music study is the "literature" of music and promotes the integration of music theory, literature, and history lessons in private or group, or in ensemble rehearsals at all educational levels.
4.	It aims to foster imagination, coordination, flexibility, concentration, inner hearing, music appreciation, and understanding of musical concepts.	To implement Comprehensive Musicianship in music education, educators can follow the guidelines provided by the Contemporary Music Project.

	Dalcroze Teaching Method	Comprehensive Musicianship (CM) Teaching Method
5.	The method is not prescriptive and allows for flexibility in teaching styles and approaches.	The Contemporary Music Project promotes the concept of comprehensive musicianship as it applied to the study of music from elementary schools through the university.
6.	In China's education, the Eurhythmics approach can foster a more holistic and engaging learning experience for students	It promotes the integration of material and relationships in music studies, making it possible for more complete musical experiences.

## Research Methodology

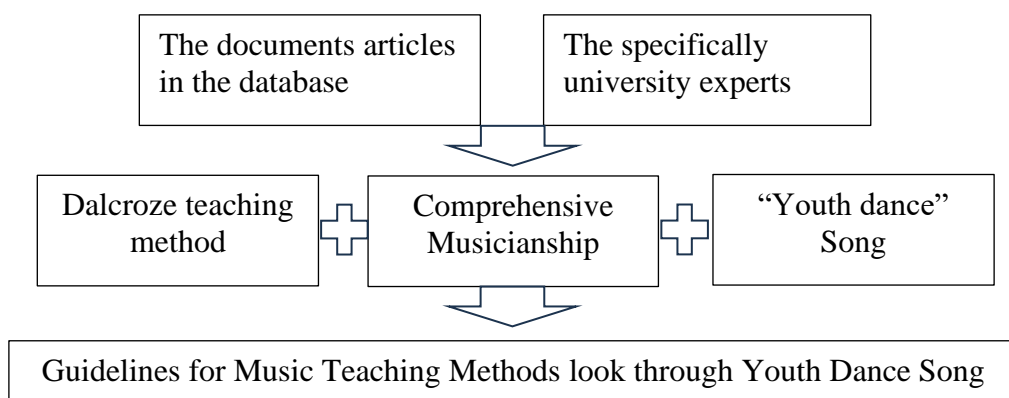
**Research Methodology:** As it is phase 1 of the research, the researcher chose to use qualitative research by reviewing documents and receiving suggestions from experts. The music teaching method syllabus, the content of middle school music teaching, and the teaching examples of these two music teaching methods in middle school music classes.

**Population and Sampling:** The researcher specifically selected three university experts and contacted them for interviews on related issues. To gain knowledge about music teaching methods for music major students at Nanning Normal University.

**Data Collecting:** The documents were selected from articles in the database and recommendations were obtained from pertinent experts regarding the music teaching method syllabus by interview form. Conducted between June and September 2023.

**Data Analysis:** To pertaining to middle school music instruction by comparing music teaching content extracted from documents, Dalcroze's teaching method, Comprehensive Musicianship (CM) teaching method, and integrated music teaching derived from samples of local tunes.

**Conceptual framework:** From the study, it can be created into a conceptual framework as shown in the picture.



**Figure 1:** Conceptual framework

## Research Results

From the study of Dalcroze's physical rhythm and Comprehensive Musicianship, the following study results were obtained: 1) Application teaching method for middle school music classes. 2) The lesson plan of "Youth dance", and 3) Creation stage: Introduce music activities to stimulate students' interests and hobbies with aesthetic experience.

### 1. Application music teaching method

Comparative analysis of Dalcroze's and Comprehensive Musicianship's instructional methodologies for middle school music classes. Based on a thorough investigation of the relevant literature and expert guidance from music educators, he suggested integrating the two fundamental principles of teaching and thinking as follows:

#### Music teaching method in China

1. The Dalcroze teaching method, also known as Eurhythmics, is an interactive approach to music education combining music, improvisation, and discovery-based learning.
2. Developed by Swiss composer Emile Jaques-Dalcroze, it focuses on teaching musical concepts through physical movement and kinesthetic experiences.
3. The Dalcroze approach fosters imagination, coordination, flexibility, concentration, inner hearing, music appreciation, and understanding of musical concepts.
4. Comprehensive Musicianship (CM) is an interdisciplinary approach to music learning that emphasizes skill development, historical and composer background, singing correct pitches, sight-reading, and interpretive elements.
5. The Contemporary Music Project provides guidelines for implementing CM in music education, promoting the concept from elementary schools to the university.
6. Incorporating CM in China's education system can promote multisensory learning, foster social interaction, integrate different functions, build positive emotions and experiences, and encourage students to reflect on their experiences.
7. The Eurhythmics approach can enhance students' musical abilities and foster a deeper appreciation for the art form.

### 2. The lesson plan of "Youth dance"

This DC teaching method is created from the integration of Dalcroze's physical rhythm and Comprehensive Musicianship for middle school music classes teaching method, offering a sample teaching plan for the song "Youth dance" as follows.

"Youth Dance" is a Uyghur song composed by Wang Luobin, based on Uyghur folk songs. The song expresses the praise of Uyghur youth through changes in phrases like "sun", "flower", and "bird". The song features a unique rhythm, beautiful melody, and dynamic feeling, with a 4/4 time, natural minor mode, and 9 bars. The song adopts the "fish biting its tail" creative technique, with a medium and slightly faster speed. The main paragraph consists of five sentences, with the melody lines alternating between the first and second phrases. The fourth and fifth phrases are repetitions of the first and second phrases, emphasizing the theme. The third phrase, a contrasting phrase, is the climax of the song and emphasizes the central content of the lyrics. The lyrics are easy to understand and full of philosophy, warning young people to cherish time and not waste it.

#### Teaching Objectives and Teaching Challenges:

- 1) Enhance students' understanding of Xinjiang Uyghur music through song study.
- 2) Develop students' ability to sing songs correctly, grasp song moods, and appreciate youth.

3) Use Uyghur music's syncopated rhythm to accompany "Youth Dance" and perform rhythm through singing, playing, body rhythm, and composition.

Teaching Key Points and Difficulties:

- 1) Focus on mastering the distinctive syncopated rhythm of Xinjiang Uyghur music.
- 2) Challenges include accurately grasping song rhythm, singing songs correctly, and performing creative activities.

Table 2 The lesson plan of “Youth dance”

Project name	Youth dance music
Course type	Comprehensive singing class
Class time	40 minutes
Learning results	<ol style="list-style-type: none"> <li>1. Students can feel the relaxed and cheerful rhythm characteristics of Xinjiang Uyghur music, and deepen their understanding of Xinjiang's customs and customs.</li> <li>2. Students can sing songs correctly with a brisk and elastic voice, accurately grasp the mood of the song, understand that youth is fleeting and cherish time.</li> <li>3. Students can master the typical rhythm of Uyghur music, perform rhythm on the basis of learning and singing songs, and can use accompaniment instruments, body rhythm and other forms to improvise accompaniment for "Youth Dance".</li> </ol>
Teaching strategy	<ol style="list-style-type: none"> <li>1. Listening strategy: The teacher will play the Uyghur folk song "Youth Dance", and students will listen with a specific question. For example: What are the musical characteristics of this song? Discuss and answer based on musical elements, such as the tune style, typical rhythm pattern, speed, emotion, etc. of "Youth Dance".</li> <li>2. Visual strategy: The whole class reads the lyrics aloud, and students answer what kind of truth the lyrics tell us? Watch "Charming Xinjiang" to learn about Xinjiang's regional culture, western scenery, customs and customs.</li> <li>3. Kinesthetic strategy: The teacher leads the students to add movements to beat the rhythm and read the rhythm at the same time. Repeat the exercise until students feel that their overall sense of rhythm has improved. By sight-singing the music score of "Youth Dance", the teacher plays the music, and the students learn to sing the music along with the piano. Watch Xinjiang dance videos and learn the basic movements of Xinjiang dance under the guidance of teachers.</li> <li>4. Student-centered strategy: Students actively use their intelligence and talents based on the knowledge they have learned previously. The</li> </ol>

Project name	Youth dance music
	whole class can freely combine their own basic strengths to form two improvisational groups for activities. One improvisational percussion accompaniment group performs on-site improvisational accompaniment creation; two improvisational choreography groups perform on-site improvisational creation of "dance". This is not a dance, but a physical movement that captures the essence of the phrase.
Evaluate	<ol style="list-style-type: none"> <li>1. What did students gain from this music class?</li> <li>2. What are the typical rhythmic characteristics of Xinjiang Uyghur folk songs?</li> <li>3. Comment on each other's performance as an improvisational group.</li> </ol>
After class homework	Based on our understanding of Xinjiang, please ask students to find 2 Xinjiang songs after class, listen to them, and compare them with "Youth Dance". What are the similarities and differences?

#### 1) Description of the "Youth Dance":

By performing the initial stanza of the Xinjiang Uyghur folk song "Youth Dance," students can incorporate the lesson's theme into the music while also fostering a positive classroom environment.

*Teacher:* Students and instructors discuss the question, "What ought adolescence to resemble?"

*Poetry recitation by the student:* "What ought adolescence to resemble?" Once, the eminent Gorky remarked, "Youth is a commonplace term. "While it is lovely and cheerful, it is also brimming with arduous training." Youth is indeed a fleeting moment in an individual's existence, and it is golden and as attractive as blossoms. Worthy of adoration, it personifies boundless vitality, is a blood-stained monument, and comprises the most exquisite symphony of ideals, convictions, an enterprising spirit, and boundless ingenuity. Youth, by firmly grasping her hand, you will acquire the fortitude to embark on an uncharted journey and attain the spirituality necessary for an abundant existence...

*Teacher:* We shall collectively chant the mesmerising melody of youth, perform the graceful dance of youth, and experience the fervour of youth in today's class.

#### 2) The exploration stage

Appreciate the mesmerising Uyghur folk song "Youth Dance."

Motivate the pupils to consider: What sort of veracity do the lyrics convey?

*The student stated:* Provide an answer to the query.

Acquire the necessary musical expertise to perform the piece:

*Teacher:* Wang Luobin, the songwriter and composer of "Youth Dance,"

In the beginning: The songwriter and composer of "Youth Dance" is Wang Luobin. In the beginning: During the 20th century, Wang Luobin (1913-1996) was one of the most renowned national musicians in China. His legendary existence was devoted to western folk music. He amassed, organised, and composed close to a thousand influential and widely disseminated works of outstanding folk music during his lifetime. He attained remarkable accomplishments and earned the moniker "King of Western Singers." Wang Luobin was

instrumental in the organisation, development, discovery, and propagation of western Chinese music. As we stroll through the picturesque region of Xinjiang accompanied by the mesmerising Xinjiang folk song "Youth Dance," we shall acquire knowledge of the region's traditions while experiencing the exquisite Xinjiang song and dance music.

*Play the documentary:* "Charming Xinjiang" clip.

*Purpose:* to enhance students' comprehension of the local culture, western landscapes, Xinjiang customs, the Silk Road, Dunhuang art, and the opulent specialties of Xinjiang that are familiar from history, geography, and other textbooks.

Comprehend the song's meaning:

*An instructor stated:* "Youth Dance" possesses a discernible cadence, an exquisite melody, and a vivacious ambiance reminiscent of dancing. The lyrics are profoundly meaningful and straightforward to comprehend. It has become one of the most beloved classics in China and is cherished by people both domestically and internationally. love. Which eloquent expressions of sentiment are conveyed through the song's settings, which exalt youth, and which motivate us to value our youth?

*Considered by Students:* Consider and respond.

The entire class in unison recites the lyrics in cadence.

lyrics:

*"The sun goes down and will still come up tomorrow morning*

*The flowers have withered but they will still bloom next year*

*My youth is gone without a trace*

*The little bird of my youth will never come back*

*The little bird of my youth will never come back*

*Just like others*

*Just like others*

*The little bird of my youth will never come back"*

*Teacher:* What are the musical characteristics of this song? Discuss and answer based on musical elements, such as the tune style, typical rhythm, speed, emotion, etc. of "Youth Dance".

*Student:* Typical rhythm (XXXX 4, sixteenth minute rhythm pattern, X·XXX dotted sixteenth minute rhythm pattern, XXX first eight and last sixteen minute rhythm pattern)

*Teacher:* What is the melody style and emotional characteristics of this song?

*Student:* "Youth Dance" is a short and concise song from Xinjiang. It has a cheerful, warm, sweet mood, a distinctive rhythm, and is full of dynamics. It has a Xinjiang style and is suitable for expressing unrestrained and cheerful emotions.

### 3) The exercises of rhythm

*Teacher:* In order to let students master the typical rhythm patterns of Xinjiang Uyghur songs, let students add the movements of pounding the table and clapping their hands, while driving the percussion rhythm and reading the rhythm.

Focus on grasping the typical rhythm patterns and practice the rhythm repeatedly until students feel that their overall sense of rhythm has improved.

*Sight-singing music score:* Students sight-sing the music score of "Youth Dance", the teacher plays the music, and the students follow the piano and sight-sing the music score.



Figure 2: Score of Youth Dance

*Designer Intention:* To develop pitch and rhythm, students sight-sing and practise songs on the piano. Improve creativity and cooperation by improvising.

*Sing songs:* pupils contribute lyrics and sing "Youth Dance" as the teacher plays the piano.

In measures 6 and 8, have pupils sing the dotted sixteenth notes.

*Students:* Students learnt piano and sight-singing. Students learned "Youth Dance"'s melody and intonation from the teacher's example singing.

*Singing songs:* The teacher helps the class sing accordingly and adjusts song strengths and weaknesses. When singing, focus on disconnection and continuity of sounds, smooth lines, strengths and weaknesses, dotted note duration and repetition, "Don't get that yo yo", prefixes, and sing out. Song may be sung with emotion using strong and weak 4/4 rhythms.

*Teacher:* How can the song be more passionate and joyful?

Students, add body rhythm, percussion, etc.

*Designer Intention:* Clapping rhythm exercise lets you experience the music melody.

### 3. Creation stage: Introduce music activities to stimulate students' interests and hobbies with aesthetic experience.

"Youth Dance" is a Xinjiang Uyghur folk song with rhythm and melody characteristics that are very suitable for song and dance performances. The addition of Xinjiang Uyghur characteristic musical instrument accompaniment adds to the intensity of the rhythm and the cheerful atmosphere. Guide students to improvise the "Youth Dance" using body movements and percussion accompaniment. Exercise students' thinking flexibility and rich creative abilities through improvisation.

*Teacher:* Play the Xinjiang dance video.

*Students:* Learn the basic movements of Xinjiang dance under the guidance of the teacher.

*Teacher:* Introduce the percussion instruments tambourine and bells to add rhythmic intensity and cheerful atmosphere.

*Students:* Initial experience using accompaniment instruments

*Improvisation:* Students actively use their intelligence and talents based on the knowledge they have learned previously. The whole class can freely combine according to their own basic expertise to form two improvisation groups for activities (3-4 students in each group).

An improvisational percussion accompaniment group that creates live improvisational accompaniments

Two groups of improvisational choreographers perform improvised "dances" on the spot.

Each group is led by a student with basic knowledge, who leads the improvisational group to arrange exercises.

*Please invite students* from the improvisational rhythm group and the improvisational accompaniment group to come on stage. Under the leadership of the accompaniment group and the "dance" group, the whole class once again performs "Youth Dance" together. With the help of the teacher, the pitch, typical rhythm, strong and weak relationship of the music, as well as the emotion and charm of the song can be accurately expressed.

*Design intention:* Through practical activities such as impromptu percussion accompaniment and improvised "dance", students can deepen their understanding and grasp of songs, further experience the beautiful feeling of combining music and body rhythm, and mobilize students' interest in learning, improved the awareness of participation, creative ability, and further enhanced the awareness of cooperation.

#### 4) Evaluation summary:

On-site display: Ask students to comment on each other, and the teacher summarizes, gives praise and encouragement, and points out areas that need improvement.

#### 5) Consolidate the concept stage:

Knowledge Review: Guide students to answer what they gained from this music lesson? Teacher evaluation summary.

*After-class homework:* Based on our understanding of Xinjiang, ask students to find 2 Xinjiang songs after class, listen to them, and compare them with "Youth Dance". What are the similarities and differences?

*Finally*, everyone sang and danced, full of youthful vitality. Through the improvisation activities organized by the students themselves, the singing, the sound of the piano, and the rhythm of the body were fully integrated, and knowledge and skills were used in music practice activities. The students were wandering in the ocean of happiness. Sing to your heart's content and bring the joyful atmosphere of the classroom to a climax. It forms a cheerful, exciting and energetic ode to youth.

*Design intention:* To stimulate students' interest in music class learning through a variety of popular artistic methods, so that they can understand the connection between the various elements of music in the music learning as participants, appreciators and creators, and share and communicate and participate in music practice activities to acquire and consolidate

classroom knowledge. It creates a pleasant and harmonious learning atmosphere, allowing students to learn while having fun, learn while having fun, and educate while having fun.

*Class summary:* Today we used a variety of art forms to express the song "Youth Dance", allowing the students to jointly experience the warm and cheerful passion of "Youth Dance" given by the typical rhythms in Xinjiang Uyghur music. During the music practice activities Together we felt the unique musical charm of Xinjiang music. I hope that everyone will further study and understand our national culture and musical works in their future studies and life, and actively promote the development of Chinese national music. As we often say, "Only what belongs to the nation belongs to the world." I wish every one of our students can cherish their beautiful youth, have the passion and dreams of youth, and find their ideal direction in our warm and cheerful songs.

## Discussion

Music teaching method in China: The Swiss composer Emile Jaques-Dalcroze devised the Dalcroze method in China, which places significant emphasis on conveying musical concepts through physical movement and kinesthetic experiences. Based on the research conducted by Huiqin (2010), Cheng (2021), Limei and Juemin (1999) it has been reported that the eurhythmics approach has the potential to improve students' musical capabilities and foster a more profound admiration for the art form. Additionally, Huiqin (2010) asserts that the Dalcroze method fosters the development of inner hearing, intuition, flexibility, coordination, concentration, and comprehension of musical concepts.

Comprehensive Musicianship (CM) is an interdisciplinary approach that prioritises the development of skills, understanding of composers and history, accurate intonation singing, sight-reading, and interpretive elements in the pursuit of musical knowledge. Researchers Paschall (2006) and Kim (1997) proposed a review of beginning band method books to ensure their incorporation of comprehensive musicianship and adherence to national standards for music education. The Music Project promotes the concept from elementary schools to universities by providing guidelines for CM implementation in music education. In reference to the report by Standifer (2021), I propose looking back to the future: A Comprehensive Perspective on Musicianship from a Multicultural Aspect. CM can encourage students to reflect on their experiences, foster social interaction, integrate various functions, cultivate positive emotions and experiences, and promote multisensory learning in the Chinese education system.

Wang Luobin wrote the Uyghur song "Youth Dancing," which is based on traditional Uyghur songs. The appreciation of Uyghur youth is expressed in the song through variations on words like "sun," "flower," and "bird." With 4/4 time, natural minor mode, and 9 bars, the song has a distinct rhythm, lovely melody, and energetic feeling. It's a short, straightforward folk tune with a well-known melody and beat. It is predicated on the idea of teaching fundamental music. The idea of music selection is shared by Comprehensive Musicianship (CM) and Emile Jaques-Dalcroze. Therefore, modern music teaching develops students' ability to sing songs correctly, grasp song moods, and appreciate youth, and enhances students' understanding of Xinjiang Uyghur music through song study. Lanlan (2018) reports on the use of case studies in theoretical courses for music education. "Youth Dance" is rhythm through singing, playing, body rhythm, and composition, while Maribbay (2021: 15-17) presents an original paper titled "Enhancing the Delivery of Teacher Education Courses by the Development of OBE-Based Teaching Guides." The teacher leads two groups of improvisational choreographers as they perform spontaneous "dances." The improvisation

stage involves students combining their intelligence and talents to form two improvisational groups, creating live improvisational accompaniments.

## Conclusion

The study compares Dalcroze's and Comprehensive Musicianship's instructional methodologies for middle school music classes. The Dalcroze teaching method, also known as Eurhythmics, is an interactive approach combining music, improvisation, and discovery-based learning. Developed by Swiss composer Emile Jaques-Dalcroze, it fosters imagination, coordination, flexibility, concentration, inner hearing, music appreciation, and understanding of musical concepts. Comprehensive Musicianship (CM) is an interdisciplinary approach that emphasizes skill development, historical background, singing correct pitches, sight-reading, and interpretive elements. The Contemporary Music Project provides guidelines for implementing CM in China's education system. Incorporating CM can promote multisensory learning, social interaction, and positive emotions.

The "Youth Dance" lesson plan integrates Dalcroze's physical rhythm and Comprehensive Musicianship for middle school music classes. The song, composed by Wang Luobin, expresses Uyghur youth's praise and features a unique rhythm, melody, and dynamic feeling. The lesson aims to enhance students' understanding of Xinjiang Uyghur music, develop their singing abilities, grasp song moods, and appreciate youth. The teaching strategy includes listening, visual, kinesthetic, and student-centered approaches. The lesson aims to help students understand the typical rhythmic characteristics of Uyghur folk songs and compare them with "Youth Dance." The "Youth Dance" is a traditional Uyghur folk song from Xinjiang, China, that reflects the essence of youth. The song, composed by Wang Luobin, is a beloved classic in China, characterized by its cadence, melody, and vivacious atmosphere. The song's lyrics convey profound emotions and are cherished by both domestically and internationally. The teacher encourages students to explore the song's musical characteristics, such as rhythm, melody, and emotional elements. They can practice rhythm by pounding the table, clapping hands, driving percussion rhythm, and reading the rhythm. The teacher also encourages students to contribute lyrics and sing the song, adjusting the song's strengths and weaknesses to make it more passionate and joyful.

The creation stage involves introducing music activities to stimulate students' interests and hobbies with aesthetic experiences. The "Youth Dance" is a Xinjiang Uyghur folk song with rhythm and melody characteristics, suitable for song and dance performances. The teacher plays the Xinjiang dance video, and students learn basic movements under the guidance of the teacher. The teacher introduces percussion instruments, tambourine, and bells to add rhythmic intensity and a cheerful atmosphere. The improvisation stage involves students combining their intelligence and talents to form two improvisational groups, creating live improvisational accompaniments. Two groups of improvisational choreographers perform improvised "dances" on the spot, with the teacher leading the improvisational group. The design intention is to deepen students' understanding of songs, improve their awareness of participation, creative ability, and cooperation. Evaluation summary includes on-site display, knowledge review, and after-class homework. The class summary emphasizes the importance of incorporating various artistic methods in music learning to stimulate students' interest and understanding of national culture and musical works. The goal is to promote the development of Chinese national music and cherish the beauty of youth.

## Recommendations

Future research: The research findings constitute merely the initial phase in the process of knowledge evaluation; the researcher must subsequently produce instructional materials or manuals tailored to the varying proficiency levels of students in music.

Applying research: Annotating examples is an important issue for future development because annotating examples requires a large amount of explanation to create a deep understanding of each issue.

Music teaching: Dalcroze and Comprehensive Musicianship's instructional methodologies represent novel concepts that educators are required to acquire and comprehend. In addition to conducting surveys and research to advance continuous learning and instruction, such as implementing Comprehensive Musicianship or Dalcroze or other teaching methods to improve instruction at all levels of music courses.

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